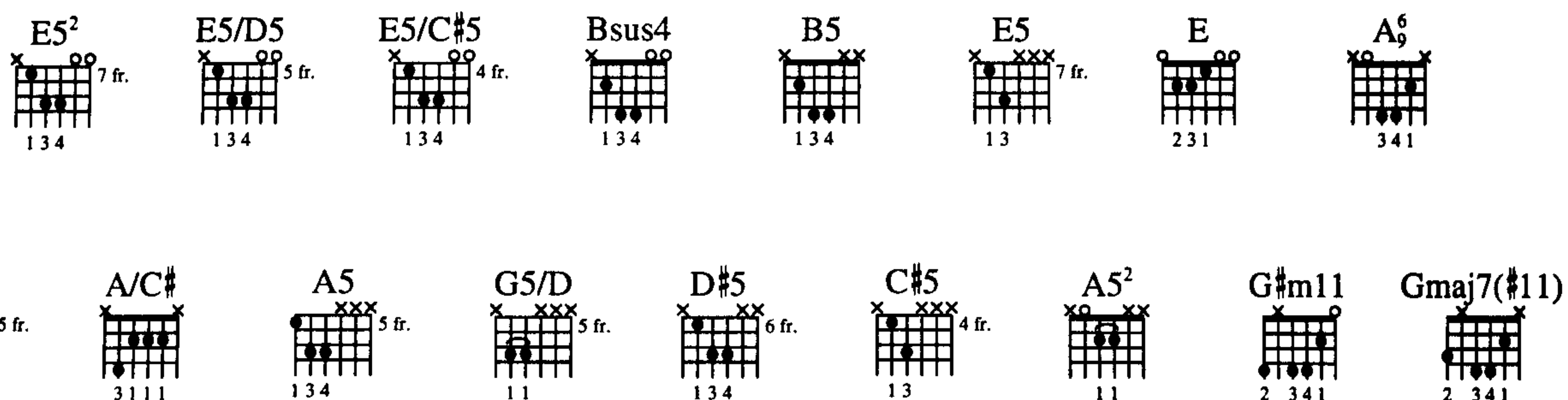


# Mr. Tinkertrain

By Ozzy Osbourne, Zakk Wylde and Randy Castillo



Tune down 1/2 step

**Moderately** ♩ = 126

(w/children's voices)

N.C.

8va.

## Intro

*mp* (music box arr. for guitar)  
\*rit. poco a poco

\*Gradually slowing over the course of repeats.

8va. play 4 times A tempo  
B Rhy. fig. 1  
N.C. (end Rhy. fig. 1)  
Gtr. 1 *f* P.M.

w/Rhy. fig. 1 (3 times)

B

N.C.

B

N.C.

Gtr. 2 w/slide

*mf*

steady gliss.

Gtr. 3

*mf*

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# Verse

E5

D5

E5

D5

A5

1. Would you like some sweet - ies lit - tle girl? \_\_\_\_  
2. Close the cur - tains and turn out \_\_\_\_ the light. \_\_\_\_

Come a lit - tle clos -  
Be - neath my wing it's gon - na

*mp*

\*Ties in effect on 2nd Verse.

D5

E5

D5

er.  
be al - right.

I'm gon - na show you a brand new world \_\_\_\_ to - night \_  
A lit - tle se - cret just \_\_\_\_ for you \_\_\_\_ and \_\_\_\_ me. \_

\* strike chord again here 2nd time.

A5 N.C.

E5

I've got a pal - ace full of  
I've got the kind of toys you've

substitute Rhy. fill 1 for 2 bars (2nd time)

P.H.  
(15ma)

1/2 full

T

full

full

P.H.

P.M.

P.H. pitch: E

Rhy. fill 1

Gtrs. 1 and 4

\*P.S.

\*Frantically zig - zag pick on strings in approximate rhythm.

D5 E5 D5 A5 D5 E5

fan - ta - sy \_\_\_\_\_ read - y made \_\_\_\_\_ just for you \_\_\_\_\_ and me. \_\_\_\_\_  
 nev - er seen, \_\_\_\_\_ man - made and a bit ob - scene. \_\_\_\_\_

P.M. \_\_\_\_\_ P.M. \_\_\_\_\_

E5<sup>2</sup> E5/D5 A/C#

Gtr. 4

Once you're there I'm gon - na take you for \_\_\_\_\_ a ride. \_\_\_\_\_  
 Lit - tle an - gel gon - na sit up - on \_\_\_\_\_ my knee. \_\_\_\_\_ }

Gtr. 1 let ring \_\_\_\_\_

Pre - Chorus  
w/Fill 1  
B5

N.C. N.C.

I've got a one - way \_\_\_\_\_ tick - et \_\_\_\_\_ to \_\_\_\_\_

Gtr. 4  
Gtr. 1

P.S.  
Gtr. 1 and 4

\* P.M. \_\_\_\_\_

\* Gtr. 1 only.

Fill 1

Gtr. 2 *mf* w/slide

T 16  
A 16  
B



w/Fill 1  
B5

N.C.

w/Fill 2  
C#5

take you to the o - ther side. \_\_\_\_\_ I got a one - way \_\_\_\_\_ tick -

\* P.M. \_\_\_\_\_

N.C.

C#5

B5

G5

et, so come a - long and don't be shy. \_\_\_\_\_ They call me

\* P.M. \_\_\_\_\_

Gtrs. 1 and 4

Chorus

E5

D5

A5

E5

D5

A5

Mis - ter Tin - ker - train. \_\_\_\_\_ That's how I got to get my name. \_

substitute Rhy. fill 2 on D.S.

P.M.

P.M. \_\_\_\_\_

P.M.

P.M.

P.H.  
(8va)

P.H.  
full

P.M.

P.M. \_\_\_\_\_

P.H. pitch: D to E

Fill 2

*mf* w/slide

Gtr. 2

Rhy. fill 2

E5

D5

A5

Gtrs. 1 and 4

P.M. \_\_\_\_\_

P.M. \_\_\_\_\_



G5 E5 D5 A5

They call me Mis - ter Tin - ker - train. So

P.M. P.M. P.M. P.M. P.M. P.M.

P.H. (8va)

P.H. full

P.H. pitch: D to E

*To Coda* ♯ 1. N.C.

E5 D5 A5

come a - long and play my game; you'll nev - er be the same.

P.M. P.M. \* P.M.

\*ties apply only when going to Coda

D5 E5

*mp*

N.C. E5 2.

P.M.

1/2

Gtrs. 1 and 4 *mp*

Bsus4      \*A<sub>9</sub><sup>6</sup>      G#m11      Gmaj7(#11)

Mis - ter Tin - ker - train. \_\_\_\_

\*keyboard and bass acc.

Bsus4      \*A<sub>9</sub><sup>6</sup>      G#m11      Gmaj7(#11)

Nev - er be \_\_\_\_ the same. \_\_\_\_

Bsus4      A<sub>9</sub><sup>6</sup>      G#m11

Gtr. 4

Gtr. 1

16/8      16/8 17/9      16/8      14/6      16/9      16/9

Gmaj7(#11)      Bsus4      A<sub>9</sub><sup>6</sup>

Mis - ter Tin - ker train. \_\_\_\_

1/2      1/2

14/6      (14/6)      (14/6)      16/9      16/8      19/11      17/9      16/8 6

G#m11      Gmaj7(#11)      w/Fill 3

(spoken:) Can you say Mr. Tinkertrain?

1/2      1/2      1/2      1/2      1/2      1/2

16/9      16/9      14/6      (14/6)      (14/6)      (14/6)      (14/6)      (14/6)      (14/6)

dim. Gtr. 4 out

Fill 3

Gtr. 3

T

A

B

(22)

0

**Guitar Solo**

E5 E<sup>(6)</sup> D5 E<sup>(6)</sup> C#5 E<sup>(6)</sup> D5 E<sup>(6)</sup> C#5 B<sup>(5)</sup> G<sup>(6)</sup> G#

Rhy. fig. 2

Gr. 1

P.M.

Gr. 3

full

A5 A<sup>(5)</sup> G5 A<sup>(5)</sup> A5 A<sup>(5)</sup> G5 A<sup>(5)</sup> A5 A<sup>(5)</sup> D5 D#5 (end Rhy. fig. 2)

8va

w/Rhy. fig.2

E5 N.C. D5 N.C. C#5 N.C. D5 N.C. C#5 N.C.

loco

full

A5 N.C. G5 N.C. A5 N.C. G5 N.C. A5 N.C. D5 D#5

8va

w/Rhy. fig.1 (2 times)

B5 N.C.

loco

full



B5

N.C.

full

10 7 10 7 10 7 10 7 10 7 7

Gtr. 1

C#5

A<sup>6</sup> A<sup>b6</sup> G<sup>6</sup> G<sup>b6</sup> F<sup>b6</sup> E<sup>6</sup>

P.M.

full

12 (12) 12 9 12 9 11 9 11 (11) 9 11 11 11 9

C#5

B5

A5<sup>2</sup> G<sup>6</sup> 1/2 E

8va

full

11 12 12 11 12 12 11 12 12 (11) 9 17

8va

(string noise)

full

(17) 15 17 17 15 17 15 14 (14) 12 12

loco

dim.

N.C.

Gtr. 2 (w/slide)

3

(12) (12) 12 0 12 (12) 12 (12)

**Verse**  
(Gtrs. tacet)

3. No use cry - in' 'cause you can't go back.

Now you're here to stay.

E5 N.C. D5 N.C. A5

You can't run, you can't hide!

*D.S. al Coda*

You can't tell me what I feel in - side!

w/Fill 4

1/2 1/2 1/2 1/2 1/2

**Coda**

N.C. E5 D5 A5 A♭5 G5 G♭5 play 12 times

(That's why they call me) Mis - ter Tin - ker - train. (That's why they

P.M. P.M.

18 10 10 10 10 9 8 7

2 3 2 3 2 2 1 6 5 4

Fill 4

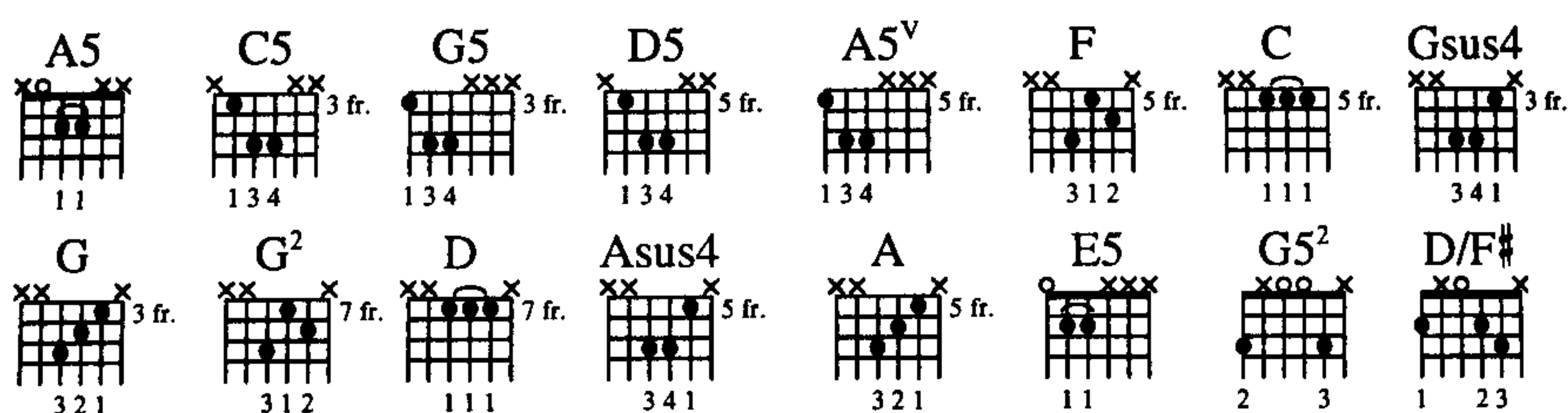
Gtr. 2 w/slide

T A B

19 (19)

# I Don't Want To Change The World

By Ozzy Osbourne, Zakk Wylde, Randy Castillo and Lemmy Kilmister



Tune down 1/2 step.

## Intro

Moderately Up tempo Rock ♩ = 126

Chord progression: D5 A5 D5 A5 C5 D5 A5 D5 A5

Uh!

\* Gtr. 1

P.M. P.M. P.M.

T A B

\* 2 guitars arranged for one.

Chord progression: D5 A5 D5 A5 C5 D5 A5 D5

P.H. (8va) \* (D) \* (E)

P.H. pitches: A C

\* Overdubbed

Rhy. Fig. 1

Chord progression: D5 A5 D5 A5 C5 D5 A5 D5

P.H. (8va) \* (D) \* (E)

P.H. pitches: A C

\* Overdubbed

Chord progression: D5 A5 D5 A5 C5 D5 A5 D5

P.H. (8va) \* (D) \* (E)

P.H. pitches: A C

\* Overdubbed

## Verse

A5

Gtr. 1

1. Stand - ing at the cross - roads, world spin - ning round and round. \_ Know which way I'm go - ing, you can't



P.S. w/Rhy. fig. 1

bring \_\_\_\_\_ me \_\_\_\_\_ down. \_\_\_\_\_

D5 A5 D5 A5 C5 D5

A5 D5 C5 D5 A5 D5 A5 C5 D5 A5 D5

A5 N.C.

Don't you try and teach me no o - rig - i - nal \_\_\_\_\_ sin. I don't need your pit - y for the

Rhy. fig. 2

Gtr. 1

(w/wah)

17 (17)

12

w/Rhy. fig. 1

shape \_\_\_\_\_ I'm \_\_\_\_\_ in. \_\_\_\_\_

D5 A5 D5 A5 C5 D5

(end Rhy. fig. 2)

(10) 17 (17)

A5 D5 C5 D5 A5 D5 A5 C5 D5 A5 D5

# Chorus

A5 N.C. D G5 D G5 D5 N.C.

I \_\_\_\_\_ don't wan - na change \_\_\_\_\_ the world, \_\_\_\_\_ I don't want the world to change

Rhy. fig. 3

P.M. .... 1

0 2 3 2 3 0 3

**1st time to Coda I ⊕**  
**2nd time to Coda II ⊕⊕**

D5 A5      D5      C5      D5 A5      D5 A5      C5 D5      A5      D5

Riff 1  
(Two gtrs.)

Play 3 times (Both gtrs.)

\* P.M.

T  
A  
B

\* Both gtrs. P.M.

Coda I

Bridge

me. ————— You know it ain't eas - y.

P.H. (8va) P.H. (8va)

Rhy. fig. 4 (end Rhy. fig. 4)

P.H. full P.H. full P.H. full P.M.

P.H. pitches: D/E D/E

(E5) F#5 (E5) F#5 (E5) F#5 (E5) F#5 (E5) B5 A5 (E5) F#5 (E5) F#5 (E5) F#5

w/Rhy. fig. 4

You know it ain't fair. — So

(E5) F#5 (E5) B5 A5 (E5) F#5 (E5) F#5 (E5) F#5 (E5) F#5 (E5) B5 A5

don't try to please — me, be - cause I real - ly don't care. —

Guitar Solo

C5 G5 8va

Gtr. 1

Gtr. 2 (w/pick & fingers/next 4 bars)

full full full full full

let ring

8 9 8 9 8 9 8 10 (10) 8 9 10 9 8 15 15 (14) 12 14 12 14 14 12 17 (17)

D5 A5v 8va P.H. (15ma) P.H.

full full full full full full full

17 17 17 17 17 17 (17) 17 (17) 15 17 14 16 14 15 14 14 14 15 10 14

C5 F C G5 Gsus4 G P.H. pitch: E G5

loco P.H. (15ma)

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

P.M. P.H. P.M. P.M. P.M.

5 6 7 5 6 7 5 7 8 9 7 8 9 7 8 9 12 13 14 12 13 14 14 15 16 14 15 16 14

P.H. Pitch: G



D5 G2 D A5<sup>2</sup> Asus4 A C5 G

full T full \* full full full full

16 (16) 14 21 (21) (4) 2 4 2 7 5 7 5 7 5 7 5 3

\* Move left hand down to the 4th fret while holding bend with right hand finger.

Gsus4 G D5 A Asus4 A C5 G

steady gliss

(vib. bent note only) full P.S.

full full full full full full full full full full

(8) 9 7 9 7 9 7 9 7 5 5 7 5 7 5 7 5 5 8

Gsus4 G E5

8va P.M.

(vib. bent note only) P.S.

3 3 3 3 3 3 3 3 3 3 3 3

(3) 15 12 15 17 15 12 15 12 15 17 15 12 15 12 15 17 15 12 17 15 17 17

8va P.M. A(add9) w/Fill 1

Don't tell me

Rhy. fig. 5

\*Gtr. 3 (let ring throughout)

20 17 15 20 17 20 20 17 15 22 20 22 22 20 22 22 20 17 22 20 22

0 7 6 0 6 7

\* 12 string acoustic.

Fill 1

Gtr. 2 full (w/heavy delay)

22 (22)

T A B

G6 D6 A(add9)

sto - ries \_\_\_ 'cause \_\_\_ yes - ter - day's glo - ries \_\_\_ have

(end Rhy. fig. 5)

G6 D6 A(add9)

gone a - way, \_\_\_ so far a - way. \_\_\_

G6 D6 A(add9)

I've \_\_\_ heard \_\_\_ it said \_\_\_ there's \_\_\_ a \_\_\_ light \_\_\_ up \_\_\_ a - head; \_\_\_ Lord, \_\_\_ I \_\_\_

w/Rhy. fig. 5 (1st 3 bars) G6 D6 w/Fill 2 N.C.

hope and pray \_\_\_ I'm here to stay, \_\_\_ yeah. \_\_\_

w/Rhy. fig. 1

D5 A5 D5 A5 C5D5 A5 D5 C5 D5A5 D5 A5 C5 D5 A5 D5N.C.

Verse

A5

w/Rhy. fig. 2

N.C.

3. Tell me I'm a sin - ner, I got news \_\_\_ for \_\_\_ you; I spoke to God this morn - ing and he

w/Rhy. fig. 1 D5 A5 D5 A5 C5 D5 A5 D5 C5

don't \_\_\_ like \_\_\_ you. \_\_\_ Don't you try and teach me no o - rig - i - nal \_\_\_ sin.

D5 A5 D5 A5 N.C. C5 D5 A5 N.C. D. S. S. al Coda II

I don't need you pit - y for the shape \_\_\_ I'm \_\_\_ in. \_\_\_

Fill 2

Gtr. 2 (w/slide)

T  
A  
B

Coda II

A5 N.C.

A5

D

G5

D

me. I don't wan - na change the world, I

Gtr. 2 full \* full full \*

5 7 8 10

\* vib. bent note only.

w/Rhy. fig. 3 (1st 3 bars)

don't want the world to change me. I don't wan - na change the world, I

8va. full full full full full full

10 12 13 15 14 12

G5

D5

N.C.

A5

D/F#

G5

don't want the world to change me. Yeah, yeah, yeah!

8va. 1/2 full 1/2 full full

19 17 22

w/Rhy. fig. 1

D5 A5 D5 A5 C5D5 D5 A5 A5D5 D5 C5 D5A5 D5 A5 C5 D5 D5A5 A5D5

8va. Rhy. Fill 1

Gtr. 1 full full full full full

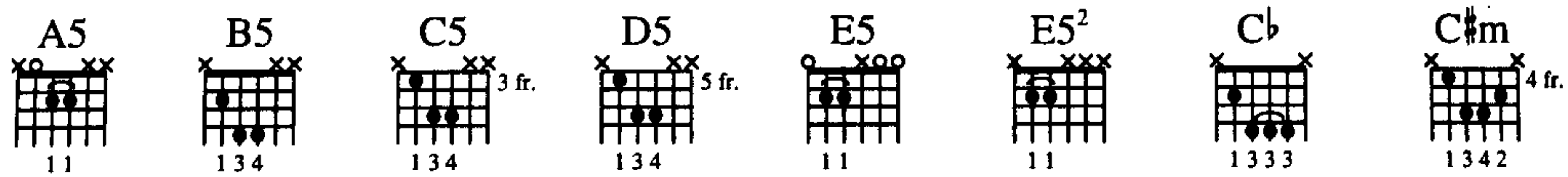
16 17 16 17 16 17 20

T  
A  
B



# Mama, I'm Coming Home

By Ozzy Osbourne, Zakk Wylde and Lemmy Kilmister



Tune down 1/2 step

Moderately slow ♩ = 72

N.C.

*mp*

\*Gtr.1 (w/pick & fingers let ring throughout)

Gtrs. 1 and 2\*

\*Acoustic gtr.

\*Gtr.2 - 12 string acoustic.

The first system of music shows the guitar parts for the first two measures. The treble clef staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first measure is marked 'N.C.' (Natural Chord) and 'mp' (mezzo-piano). The guitar part for Gtr. 1 is written with a pick and fingers, and the fret numbers are 12, 12, 11, (11), 9. The guitar part for Gtrs. 1 and 2\* is written with a pick and fingers, and the fret numbers are 9, 0, 8, 0, 0, 6, 0, 4, 0, 4. The bass clef staff shows the fret numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

The second system of music shows the guitar parts for the next two measures. The treble clef staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first measure is marked 'E. N.C.' (Electric Natural Chord) and 'mp' (mezzo-piano). The guitar part for Gtr. 1 is written with a pick and fingers, and the fret numbers are 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The guitar part for Gtrs. 1 and 2\* is written with a pick and fingers, and the fret numbers are 2, 0, 1, 0, 1, 4, 2, 0, 0, 0. The bass clef staff shows the fret numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

E. N.C.

E. N.C.

Verse

1. Times have changed, \_ and times are strange, \_

Rhy. Fig. 1

The third system of music shows the guitar parts for the next two measures. The treble clef staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first measure is marked 'E. N.C.' (Electric Natural Chord) and 'mp' (mezzo-piano). The guitar part for Gtr. 1 is written with a pick and fingers, and the fret numbers are 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The guitar part for Gtrs. 1 and 2\* is written with a pick and fingers, and the fret numbers are 2, 0, 1, 0, 1, 4, 2, 0, 0, 0. The bass clef staff shows the fret numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

E N.C. E N.C. Asus2

here I come, but I ain't the same. Ma - ma, I'm com - ing home.

E N.C. w/Rhy. fig. 1

Times gone by \_\_\_ it seems to be \_\_\_ you

(end Rhy. fig.1)

2 0 1 0 1 1 2 0 2 4 0

could have been \_ a bet - ter friend to me. \_ Ma - ma, I'm com - ing home. \_ You

[illegible]

C#m7                      A                      B

Lost and found, and \_ turned a - round \_ by the fire in \_ your eyes. 2. You

let ring -----

Verse

w/Rhy. fig. 1 (2 times)

N.C.                      E N.C.                      E N.C.

made \_ me cry, \_ you told \_ me lies, \_ but I can't stand to say \_ good - bye. \_

*mf*  
Gtr. 3 (distored electric)

Asus2                      E N.C.

Ma - ma, I'm com - ing home. \_ I could \_ be right, \_ I could \_ be wrong, \_ it

full                      full

E N.C.

E N.C.

Asus2

Gtr. 4

⑤ 16fr.  
C#

hurts so bad it's been so \_ long. \_ Ma - ma, I'm \_ com - ing \_ home. \_

1/2                      1/2



§

C#5                      A5                      B5                      N.C.

I'm gon - na take this heart \_\_ of stone \_\_ I've just got to have \_\_ it all. \_\_  
Lost and found and turned \_ a - round \_\_ by the fire in your eyes. \_\_ }

P.M.\_ \_ \_ P.M.\_ \_ \_

6  
G  
4

x x x  
x x 0

4 4 4  
4 4 4  
2 2 2 2 2 2 2

Gtrs. 1 and 2

A5

A

w/Riff 1

Esus4

E

E(add9)

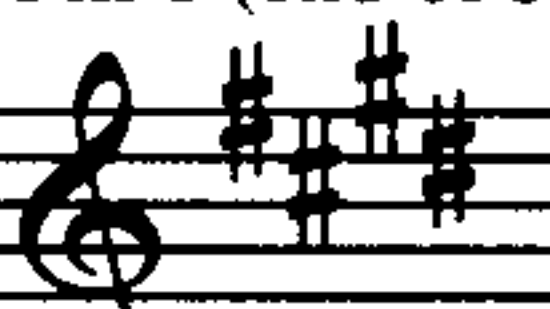
E5

I've seen your face \_\_\_\_\_ a hun - dred times \_\_\_\_\_

I've seen your face \_\_\_\_\_ a thou - sand times \_\_\_\_\_

Riff 2

Fill 1 (end of solo)



Gtr.3      Gtr.3 out

(slight vib.)

T	17
A	
B	

A5

w/Riff 1 (2nd time)

Esus4

N.C.

E5

N.C.

ev' - ry day \_\_\_ we've been a - part.

substitute Riff 2 (2nd time)

To Coda ⊕

A5

B

N.C.

E5

N.C.

A5

I don't care a - bout \_\_\_ the \_\_\_ sun - shine, yeah, \_\_\_ 'cause

Chorus

Rhy. Fig. 3B

C5

D5

Gtr.4

A5

B5

Ma - ma,

Ma - ma, I'm \_\_\_ com- ing home.

Rhy. Fig. 3A

Gtr.1

(let ring)

(end Rhy. Fig. 3B)

⑥ 19fr.

E5

B

C5

D5

B5

I'm com- ing home.

(end Rhy. Fig. 3A)

P.M.-----  
Gtr.1 and 4

# Interlude

G

A

E

G

E

Harm.

Harm.

\*Gtr.5 *mp* (let ring as much as possible)

\*Acoustic gtr.

Gtrs. 1 and 2 (let ring as much as possible)

G

A

E

B5

Gtr.4

P.M.

Harm.

Gtr.3

*mf*

Harm.

## Guitar Solo

\*A5

E5<sup>2</sup>

Gtrs. 1 and 4

Gtr.3

full

full

full

\*Gtr. 1 play Asus2



\*A5 B C#m B \*A5

(slight vib.) full full full full

9 11 (11) 9 11 9 (11) 19 (19) 19 (19) 17 19 17 19 (19) 17

B P.M. D.S. al Coda

19 (19) 16 17 18 19 19 19 (19) 17 18

You

Coda

E5 A5 Asus2 Bsus4

sun - shine, yeah. 'Cause Ma - ma, Ma - ma, I'm com - ing home.

Gtr. 1 (let ring)

Chorus w/Rhy. Fig.3A and 3B (3 1/2 times)

C D(add4) E C D(add4)

I'm com - ing home.

E C D(add4) E

I'm com - ing home. I'm com - ing home.

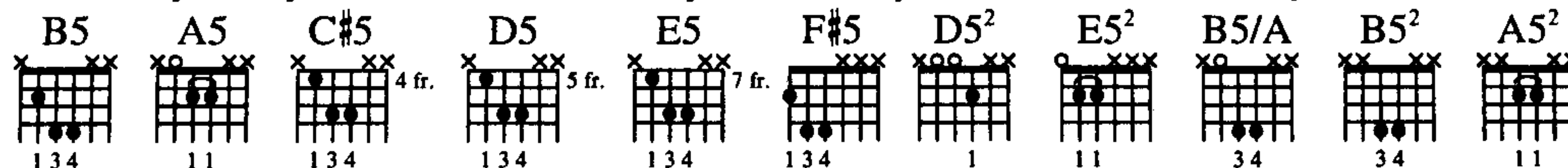
C D(add4) N.C. E

Gtrs. 1 and 2 (let ring throughout)

9 0 8 0 6 0 4 0 2 1 2 0 1 0 4

# Desire

By Ozzy Osbourne, Zakk Wylde, Randy Castillo and Lemmy Kilmeister



Tune down 1/2 step

## Intro

Uptempo Rock ♩ = 152

\* F#5  
Riff 1 ----- play 7 times w/Riff 1 w/Riff 1 (6 times)  
Rhy. Fig. 1

Gtr. 1 *mf* P.M. ----- Gtr. 2 *mf* \*

\* Functions as pedal point for Rhy. Fig. 1

\* strike chord here on repeat and when playing as Rhy. Fig. 1 go to 2nd ending.

1.

2.

w/Riff 1 (2 times)

Gtr. 2

Riff 2 -----

(end Rhy. Fig. 1)

F#5 N.C. E5 B5 N.C. E5 N.C. E5 B N.C. F#5 N.C. E5 B

Gtrs. 1 & 2 P.M. ----- P.M. ----- P.M. ----- P.M. -----

E5 F#5 N.C. E5 B N.C. E5 N.C. E5 B N.C.

Gtrs. 1 & 2 P.M. ----- P.M. ----- P.M. ----- P.M. -----

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F#5 N.C. E5 B E5 F#5 Verse

1. I al - ways knew \_\_\_ what I  
Al - ways mov - ing some - where

Rhy Fig. 2

P.M.-----

E5 B5 E5 F#5

want - ed to be. \_\_\_ I knew for sure, \_\_\_ I knew for sure. \_\_\_  
else to be. \_\_\_ Mov - ing on, \_\_\_ mov - ing on. \_\_\_

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times) E5 B5

Al - ways knew it was them or \_\_\_ me. \_\_\_ I want - ed more, \_\_\_  
Scream at you, and you scream at \_\_\_ me. \_\_\_ Right or wrong, \_\_\_

E5 F#5 E5

more and more. \_\_\_ It's al - right, \_\_\_ it's o - kay. \_\_\_  
right or wrong. \_\_\_ It's al - right, \_\_\_ it's o - kay. \_\_\_

B5 E5 F#5 w/Rhy. Fig. 2 (1st 3 bars)

None of them peo - ple gon - na take it a - way. \_\_\_ 'Cause they don't know \_\_\_  
No - one's ev - er gon - na take us a - way. \_\_\_ 'Cause they don't know \_\_\_

E5 B5 E5

like I know. \_\_\_ And I can't stop 'cause it drives them cra - zy.  
like I know. \_\_\_ I got - ta keep rock - in' 'cause it makes me cra - zy.



# Pre - Chorus

F#5 E5 F#5 B5

It drives them cra - zy. 'Cause I  
It makes me cra - zy. Who needs \_

substitute Rhy. Fill 1 (2nd time)

P.M.-----

4 4 4 5  
2 0 2 2

4 4 4 4  
2 0 2 2

F#5 A5 N.C.

won't be cool. It's too late, ba - by.  
to be cool? Life's a - maz - ing.

substitute Rhy. Fill 2 (2nd time)

P.M.-----

(4)  
(4)  
(2)

4 4 4 2  
2 0 2 0

21

B5 N.C. Chorus F#5 D5

1., 3. It's the same old de - sire. \_\_\_\_\_  
2. It's the same old de - sire. \_\_\_\_\_

Rhy. Fig. 3

P.M.-----

4 4 4 4 4 4 4 4  
2 2 2 2 (4) 2 2 0 2 0

Rhy. Fill 1

Gtrs. 1 & 2

P.M.-----

T  
A  
B

4 4 4 5  
2 0 2 2

Rhy. Fill 2

Gtrs. 1 & 2

T  
A  
B

21

E5 B5

Noth - ing has changed, \_\_ noth - ing's the same. \_\_ Burn - ing \_\_ like fire. \_\_  
 Cra - zy train, \_\_ cra - zy train. \_\_ Burn - ing \_\_ like fire. \_\_

P.M. P.M.

E5 B5 N.C. To Coda ⊕

Don't you ev - er take \_\_ my \_\_ name in vain, \_\_ Oh  
 Don't you ev - er take \_\_ my \_\_ name in vain. \_\_

Substitute Rhy. Fill 4 (3rd time) Substitute Rhy. Fill 3 (2nd time) (end Rhy. Fig. 3)

P.M.

1. w/Rhy. Fig. 1  
 w/Riff 1 (6 times)  
 F#5

yeah. \_\_

w/Riff 2 N.C.

2. F#5 w/Rhy. Fig. 3 D5

Same old de - sire. \_\_

Rhy. Fill 3

Gtrs. 1 & 2

P.H. (8va)

P.H.

full full

T  
A  
B (4)  
(2)

Rhy. Fill 4

Gtrs. 1 & 2

full full

T  
A  
B 2 2 2 0 2 2

\* keep B fretted w/ L.H. in order to execute bend and vibrato.

E5 B5 A5 F#5 D5

Noth - ing has changed, \_\_\_ noth - ing's the same. \_\_\_ Burn - ing \_\_\_ like fire. \_\_\_

E5 B5 N.C.

Don't you ev - er take \_\_\_ my \_\_\_ name in vain, \_\_\_ oh

# Half-time feel

E5 F#5 (E) F#5 N.C. B5 E5 F#5 (E) F#5 N.C. Gtr. 1 B5 A5

yeah. \_\_\_

Gtrs. 1 & 2 P.M. slight P.H. Gtr. 2

\* w/vocal 1st time only

E5 F#5 (E) F#5 N.C. E5 F#5 (E) F#5 N.C. B5 A5

Gtrs. 1 & 2 P.M. P.H. (8va) 1/2 full 1/2 full P.M. Gtrs. 1 Gtrs. 2

P.H. pitch D# / E# \ D# / E#

E5 F#5 (E) F#5 N.C. E5 F#5 (E) F#5 (E) F#5 w/Fill 1 (E) F#5 (end half-time feel) (E) F#5

Gtrs. 1 & 2 P.M. slight P.H. \* strike strings behind bridge

Fill 1

Gtr. 3 *mf*

T (5) 10

A 9

B 9



# Guitar Solo

B5

Gr. 1

w/Rhy. Fig. 3 (1st 4 bars / 2 times)

[illegible]

B5

B5/A

(end Rhy. Fig. 4)

w/Riff 1 (14 times)

F#5

\* Gtr. 4 (w/slide)

*steadily gliss.*

Gtr. 3 full

\* Two slide guitars trading off in stereo.

Rhy. Fig. 1

Figure 1: Musical notation for Rhythm Figure 1. The notation shows a five-measure staff in treble clef with a key signature of two sharps (F# and C#). The notes are: Measure 1: F#4 (quarter), C#5 (quarter); Measure 2: F#4 (quarter), C#5 (quarter); Measure 3: F#4 (quarter), C#5 (quarter); Measure 4: F#4 (quarter), C#5 (quarter); Measure 5: F#4 (quarter), C#5 (quarter). A slur connects the first two notes of the first measure, and another slur connects the first two notes of the fifth measure.

musical notation for the ending of the song, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The notation shows a series of rests and notes, with the final measure marked "D.S. al Coda". Above the staff, the text "w/Riff 2" and "N.C." (No Chords) are written.

### 3. It's the

Coda  $\Phi$  w/Rhy. Fig. 3 (1st bars) F#5 D5 w/Fill 2 E5 B5

Same old de - sire. Cra - zy train, cra - zy train. Burn - ing like fire. Don't

w/Rhy. Fig. 4 E5 B5

you ev - er take my name in vain.

full 17 16 full 17 16 full 17 16 full 17 16 (16) 14 16 16 16

B5/A w/Riff 1 (till fade) F#5

full 17 16 full 17 16 full 17 16 (16) 14 17

A5/F#5 B5/F#5

(17) 2 2 4 4

E5 F#5

Repeat and fade out A5/E

(4) 2 2 4 2 2 4 2

Fill 2 fdbk. Gtr. 3 mp

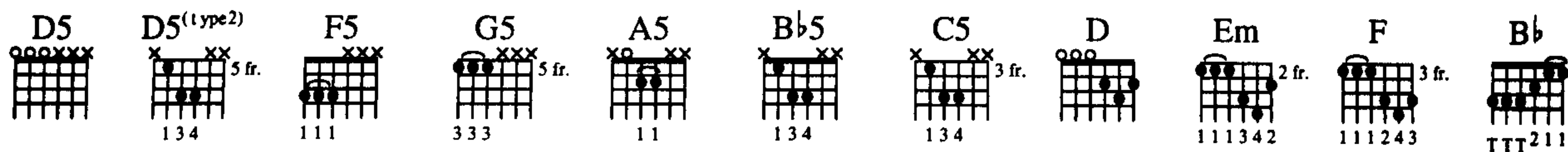
T A B

fdbk. pitch: B



# No More Tears

By Ozzy Osbourne, Zakk Wylde, Randy Castillo, Michael Inez and John Purdell



Tune as follows:

⑥ = D $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Moderately  $\text{♩} = 104$

Rhy. Fig 1  
Play 4 times

\* D

Em

Riff 1 ----- Riff 2 -----

Gtr.1 *mf*  
(Bass arr. for guitar.)

\*keys arr. for gtr.

w/Riff 2 (2 times)

F

w/ Riff 3

B $\flat$

Rhy. Fig. 1  
w/Riff 1 (4 times)

(end Rhy. Fig. 1)

D

Em

Gtr. 3 (w/slide) steady gliss.

\* steady gliss.

\* steady gliss.

\*Do not pick.

F

B $\flat$

w/Rhy Fig. 1  
w/Riff 2 (1st time/3 times)  
w/Riff (2nd time/4 times)

D

Em

*mf*

*f*

Riff 3

Gtr.1  
(Bass arr. for guitar.)

w/Riff 3 (1st time)

F B $\flat$  D5 N.C. Rhy. Fig. 2

Verse  
D5

F5 D5

\* Gtr. 1

1. The light in the win - dow is a crack in the sky.  
now that it's o - ver, can we just say good - bye!

P.M.-----

\*When playing to Coda II.

A $\flat$ 5 G5 F5 G5 F5 (D) A $\flat$ 5

G5 N.C.

D5 N.C.

A stair-way to dark - ness in the  
I'd like to move on \_\_\_ and make the

P.H. (8va)  
P.H. full  
P.M.-----

P.H. pitch: C to D

G5 F5 G5

A $\flat$ 5 G5 F5 G5 F5

A $\flat$ 5

G5 F5 G5 F5

blink of an eye.  
most of the night.

(w/slide)

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (bar 1)

D5 N.C.

w/Rhy. Fig. 2 (bars 4 - 10))

D5 F5 D5 A $\flat$ 5 G5 F5 G5 F5 A $\flat$ 5

lev - ee of tears \_\_\_ to learn she'll nev - er be come - ing back. \_\_\_  
May - be a kiss \_\_\_ be - fore I leave you this way. \_\_\_

G5 N.C.

D5 N.C.

G5 F5 G5 A $\flat$ 5 G5 F5 G5 F5 A $\flat$ 5

The man in the dark \_\_\_ will bring an - oth - er at - tack. \_\_\_  
Your lips are so cold \_\_\_ I don't know what else to say. \_\_\_

G5 F5 G5 F5

D5

N.C.

E5

N.C.

F5 N.C.

B $\flat$ 5

Your mom - ma \_\_\_ told \_\_\_ you that \_\_\_ you're \_\_\_ not \_\_\_ sup - posed \_\_\_ to talk \_\_\_  
I see \_\_\_ the \_\_\_ man \_\_\_ a - round \_\_\_ the \_\_\_ cor - ner wait - ing, can \_\_\_  
I nev - er \_\_\_ want - ed it \_\_\_ to \_\_\_ end \_\_\_ this way, \_\_\_ my love, \_\_\_

P.M.----- P.M.----- P.M.-----

N.C.

D5 N.C.

E5

N.C.

\_\_\_ to \_\_\_ stran - gers. Look in \_\_\_ the \_\_\_ mir - ror, tell \_\_\_ me \_\_\_ do \_\_\_  
he \_\_\_ see \_\_\_ me? I close \_\_\_ my \_\_\_ eyes \_\_\_ and wait \_\_\_ to \_\_\_ hear \_\_\_  
my \_\_\_ dar - ling. Be - lieve \_\_\_ me \_\_\_ when \_\_\_ I say \_\_\_ to \_\_\_ you \_\_\_

P.M.----- P.M.-----



F5 N.C. B♭5 N.C. E (C5)

you think your life's in dan - ger? Yeah.  
 the sound of some - one scream - ing here.  
 in love I think I'm fall - ing here.

P.M. tr (w/slide) steady gliss

F Chorus N.C. G5 A♭5 G5 F5

No more tears. No more

Rhy. Fig. 3 (end Rhy. Fig. 3)

P.M.

w/Rhy. Fig. 3 (3 times) N.C. G5A♭5 G5 F5 N.C. G5 A♭5 G5 F5 N.C.

tears. No more tears. No more tears.

to Coda I ⊕ Verse  
 to Coda II ⊕ ⊕ w/Rhy. Fig. 2  
 G5 A♭5 G5 F5 D5 N.C.

2. An - oth - er day pass - es as the

D5F5D5 A♭5 G5 F5 G5F5(D)A♭5 G5 N.C. D5 N.C.

night clos - es in. The red light goes on to say it's

G5 F5 G5 A♭5 G5 F5 G5 F5 A♭5 G5 F5 G5 F5

time to be - gin. D.S. al Coda I

Coda I w/Orchestral acc.

D5 6 dim. (Piano arr. for two gtrs.)

Slower ♩ = 76 Bm 8va.

10 10 10 10  
 12 12 12 12  
 9 11 11 11







F5 G5 F5 D5 C5 D5

8va

full 1/2 full 1/2 full 1/2

F5 G5

8va

A5

8va

Bb5 C5 D5

8va

w/Riff 1

full

w/Rhy. Fig. 1 (2 times)  
w/Riff 2 (3 times)

D Em F Bb

w/Riff 1 (4 times)

D Em F

D.S.S. al Coda II

3. So

\* shake slide while descending.

Coda II

N.C.

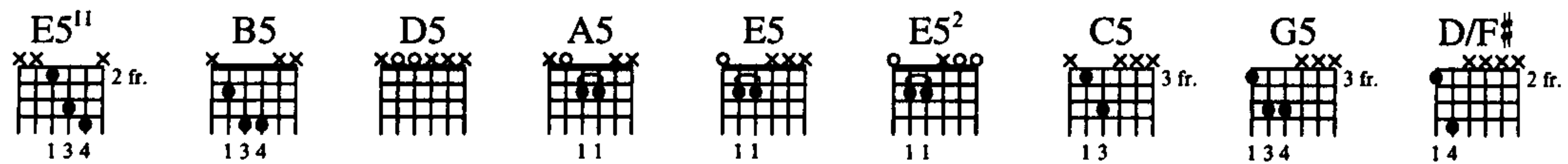
Play 4 times

G5 Ab5 G5 F5

N.C.

# S. I. N.

By Ozzy Osbourne, Zakk Wylde, Randy Castillo



Tune down 1/2 step.

Moderately ♩ = 84

Bm

F#m/A

Gmaj7

Bm

F#m/A

Gtr. 2

3

full

full

full

T 7 9 9 (9) (9) 10 (10) 7 10 10 (10)

A

B

Gtr. 1

*mp* (let ring throughout)

T 2 3 4 2 2 4 3 0 4 3 0 4 2 3 4 2 2 4

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 2 0 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

G6

Bm

F#m/A

Gmaj7

(F#)

Em

full

full

full

full

(10) 12 (12) 10 12 12 (12) 10 (10) 12

A

B

3 0 3 2 3 4 2 2 4 3 0 4 3 2 0 0 0 0 0 0 0 0

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 2 0 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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Faster ♩ = 126

N.C. G5

A

E5<sup>11</sup>

B5

Rhy.  
Fig. 1  
Gtr. 3



Gtr. 1

*poco rit.*

full

(12)

5 7 5 7/9 7

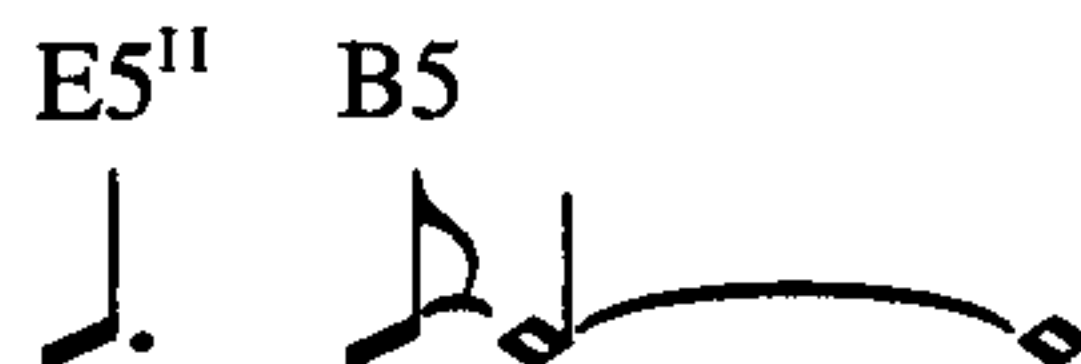
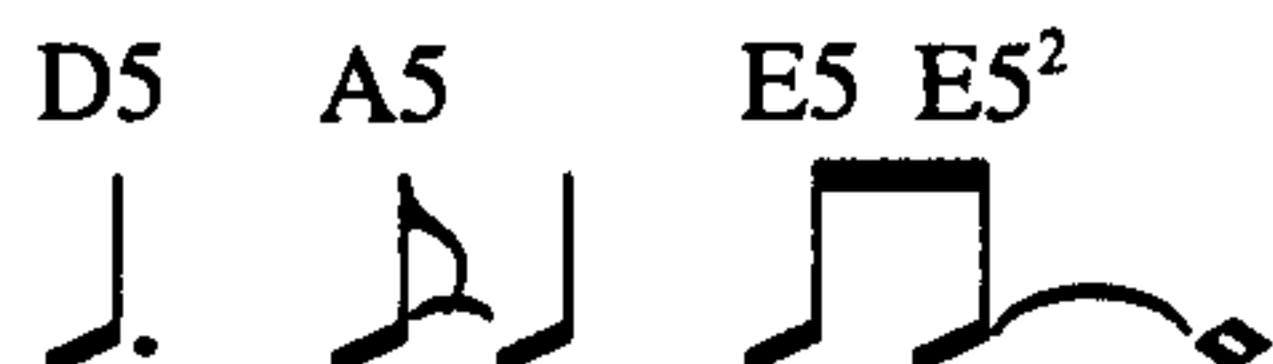
9 7 7 9

(9)

*poco rit.*

0 2 3

(end Rhy. Fig. 1)



C5

fdbk.  
(8va)

fdbk.

Pitch: F#

\* Let fade out over  
1st bar of verse.

Verse  
B5

D5 E5

1. A psy - cho driv - er twist - ing in my \_\_\_\_ head. \_\_\_\_
2. I saw it hap - pen - ing like de - já - vu. \_\_\_\_
3. Shat - tered dreams lay next to bro - ken glass. \_\_\_\_

Si-lence brok-en, but there's  
They tried tell me, but they  
I won - der if to - night will

Gtr. 3

P.M.



A5 C5 B5 A5

noth - ing said. \_\_\_\_\_ I got a night-mare from a fan - tas - y. \_\_\_\_\_  
 could-n't get through. \_\_\_\_\_ In my head I hear the voic - es scream. \_  
 be my last. \_\_\_\_\_ I need an an - gel who can res - cue me; \_\_\_\_\_

P.M. P.M. P.M.

G5 N.C. Pre-Chorus D5 Dsus2

Will the voic - es ev - er set me free? \_\_\_\_\_ I \_\_\_\_\_ can hear 'em, \_  
 I need some - one to tell me what it means. \_\_\_\_\_  
 to save me from my men - tal sym - pho - ny. \_\_\_\_\_

P.H. (8va) Rhy. Fig. 2  
 P.H. \* full

P.H. pitch: B to C#  
 \* Substitute Fill 1 2nd time.  
 Substitute Fill 4 3rd time.

A/C# Bm(add4) N.C. G G5/AB5

I \_\_\_\_\_ can hear 'em. \_\_\_\_\_ Some - one wake me when it's o - ver. \_\_\_\_\_  
 (end Rhy. Fig. 2)

P.M. let ring let ring P.M. P.M. P.M. P.M.

Fill 1 Fill 4

Gtr. 3 (vib. bent note only)  
 full

T  
A  
B

Fill 4 tr

Gtr. 3 tr

T  
A  
B

w/Rhy. Fig. 2

D5

Dsus2

A/C#

Bm(add4)

N.C.

I \_\_\_\_ can see 'em, \_\_\_\_

I \_\_\_\_ can see 'em, \_\_\_\_

I \_\_\_\_ can see 'em.

Gtr. 2 P.M.

G

G5/A B5

1.

A5

C5

P.M.

O - ver and o - ver a - gain. \_\_\_\_

2.,3.

A5

⑤open

Chorus

A

B5 N.C.

A5

N.C.

P.M.

P.M.

gain. \_\_\_\_

Whoa. \_\_\_\_

Rhy. Fig. 3

A5

B5

N.C.

A5

N.C.

C5

Who turned out the lights? \_

Whoa. \_\_\_\_

A shad - ow in the night. \_

(end Rhy. Fig. 3)

\* P.M.

\* P.M.

\* P.M.

\* P.M.

\* Slight P.M.

B5 N.C. A5 N.C.

G5 F#5 N.C.

⑥open  
E

2 fr.  
F#

\* Rhy.  
Fig. 5B



Whoa. \_\_\_\_\_

It was - n't meant to be, \_ I can't take this a - lone. \_ Don't

Rhy. Fig. 4

(end Rhy. Fig. 4)

Rhy. Fig. 5A

\* P.M.

\* P.M.

P.M. - -

P.M. - -

\* Overdubbed gr.

3 fr.

G

(end Rhy. Fig. 5B)

A5

G5 F#5 F5

leave me on my own to - night. \_\_\_\_\_

No, no, I

(end Rhy. Fig. 5A)

To Coda ⊕

E5

F#5

G5

A5

can't make it a - lone. \_

Don't leave me on my own to - night. \_\_\_\_\_

\* P.M. - - - - -

Guitar Solo

w/Rhy. Fig. 1 (2 times)

E5

B5

Yeah! \_\_\_\_\_

P.H. - - -  
(8va)

Gtr. 2

P.M.

P.M.

P.M.

P.M.

P.M. - -

P.H. - - -  
1/2

full

P.H. pitches: B/C#B





C5

The musical score for "The Sound of Silence" is presented in a multi-staff format. The top staff shows the piano accompaniment, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a series of eighth notes, followed by a series of quarter notes, and then a series of eighth notes. The piano part is marked with "P.M." and "8va". The guitar part is shown in the middle staff, starting with a treble clef and a key signature of one sharp (F#). The guitar part is marked with "Gtrs. 2 & 4" and "P.M.". The guitar part features a series of eighth notes, followed by a series of quarter notes, and then a series of eighth notes. The guitar part is marked with "P.M." and "8va". The bottom staff shows the guitar fretboard, with numbers indicating the frets for each note. The fretboard is marked with "19 16 19", "16 16 16 19 16 19", "17 17 17 19 17 19", "17 17 17 19 17 19", "17 17 17 19 17 19", and "22". The fretboard is marked with "P.M." and "8va".

## Outro Solo

w/Rhy. Fig. 3 (2 times)

B5            N.C.    A5            N.C.

N.C.

[illegible]

The musical score for "The Sound of Silence" is presented in two systems. The top system shows a guitar melody on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a style that suggests a specific playing technique, with many notes beamed together and some notes marked with a wavy line and the text "P.H. - - (8va)". Above the staff, the chord sequence is indicated: A5, B5 N.C., A5 N.C., and A5. The bottom system shows a bass line on a single staff, with fingerings (1-4) indicated for each note. The bass line is written in a style that suggests a specific playing technique, with many notes beamed together and some notes marked with a wavy line and the text "P.H. - - (8va)". Above the staff, the chord sequence is indicated: A5, B5 N.C., A5 N.C., and A5.

w/Rhy. Fig. 4

B5            N.C.

A5

N.C.

G5 F#5 N.C.

5 N.C.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with a dashed line above it labeled '8va'. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are two measures marked with a '6' below them, indicating a sixteenth-note pattern. The second system is a piano accompaniment, featuring a grand staff with three staves. The left hand plays a simple harmonic pattern, while the right hand plays a more complex pattern. The right hand's melody is marked with 'full' and 'x' symbols, indicating specific dynamics or articulation. The piano part includes various musical notations such as slurs, ties, and accidentals.

w/Rhy. Fig. 3 (2 times)

E5

**F#5**

**G5**

A5

N.C.

**B5**

N.C.

 $\delta va$ 

A5

B5

N.C.

A5

N.C.

8va

w/Rhy. Fig. 4

A5

**B5**

N.C.

**A5**

N.C.

8va\_

[illegible]

**Rhy. Figs. 5A & 5B (till fade)**

G5 F#5 N.C.

E5

**F#5**

8va\_

8va\_

7

7

let ring together

full

full

full

full

full

full

21 19 22 22 (22) 19 21 19 22 (22) 19 21 19 22 (22) 21 21 22 21 22 21 22 21 22 21



G5 E5 F#5 G5  
*loco*  
 P.H. (8va)  
 P.H. P.M. 1/2 full P.M. P.M. 1/2 full P.M. P.M.  
 P.H. pitch: B

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melody with chords E5, F#5, G5, and E5. The bottom staff is a guitar-specific staff with six lines. It includes a 'P.M.' (Palm Mute) section and a 'full' section with a '1/2' (half) note instruction. The guitar accompaniment features various fret numbers (7, 9, 10) and a 'let ring together' instruction.

Musical score for guitar, showing a melody in treble clef and a bass line in bass clef. The melody includes notes G5, E5, and F#5, with a triplet and a "let ring" instruction. The bass line includes fret numbers 9, 10, 7, and 9, with a "full" instruction. The score is divided into two measures.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a vocal line. The guitar part features a complex melody with many triplets and is heavily annotated with "full" and "10" (likely indicating a full fret or a specific technique). The vocal line is a simple melody. The score is divided into three measures, with the final measure ending with a "Fade out" instruction.

# Hellraiser

By Ozzy Osbourne, Zakk Wylde and Lemmy Kilmister

Tune down 1/2 step.

G5 1 3 4 3 fr.	G5 <sup>2</sup> 2 3 3 fr.	C5 1 3 4 3 fr.	B <sup>b</sup> 5 <sup>11</sup> 3 4 3 fr.	B <sup>b</sup> 5 1 3 4 3 fr.	F5 1 3 4 3 fr.	F5 <sup>11</sup> 1 3 4 3 fr.	C/E 1 4 2 fr.	F#5 1 3 4 3 fr.
----------------------	---------------------------------	----------------------	--	------------------------------------	----------------------	------------------------------------	---------------------	-----------------------

Intro

Moderately ♩ = 96

Swing feel (♩ = ♩)

N.C.

approx. 10 sec.

(w/synth) Gtr. 1 P.M.-----

T  
A  
B

1. 2. P.H. (8va) P.H. full 3

p.H. Pitches: C to D to C

P.H. (15ma) C5 1. N.C. 2.N.C. P.S. steady gliss. steady gliss.

P.H. full 3

P.H. Pitches: G to A to G

\* Ties do not apply 2nd time.

Verse

G5

Gtr. 1

1. I'm liv - ing on an end - less road. A - round the world for Rock and Roll. Some - times it feels so tough, but

Rhy. Fig. 1

C5

G5

C5 (end Rhy. fig. 1) G5

N.C.

C5

P.M.-----

w/Rhy. fig. 1

I still ain't had e - nough. I keep say - ing that it's get - ting too much, but

G5 N.C.

C5

G5

C5

Pre-chorus

F5

C5

P.M.-----4

I know \_\_\_ I'm \_\_\_ a li - ar.

Feel - ing al - right \_\_\_ in the

Out of con - trol, \_\_\_ I play the  
Rhy. fig. 2

Gtr. 1

N.C.

B $\flat$ 5

C5

F5

C5

N.C.

noise and the light, \_\_\_\_\_

But that's what lights my fire. \_\_\_\_\_

Hell -

ul - ti - mate role. \_\_\_\_\_

But that's what lights my fire. \_\_\_\_\_

Hell -

(end Rhy. fig. 2)

P.M.-----4

P.M.

P.M.-----4

P.M.

full

## Chorus

%%

G5

B $\flat$ 5

F5

C/E

N.C.

G5

B $\flat$ 5

rais - er, \_\_\_\_\_ in the thun - der and heat. \_\_\_\_\_

Hell - rais - er, \_\_\_\_\_ rock you

rais - er, \_\_\_\_\_

Hell - rais - er. \_\_\_\_\_

slight  
P.H.

full

full

F5

C/E

E5

(F $\sharp$ )

G5

B $\flat$ 5

F5

C/E

N.C.

back in your seat. \_\_\_\_\_

Hell - rais - er, \_\_\_\_\_ and I'll make it come true. \_\_\_\_\_

Hell -

Hell - rais - er, \_\_\_\_\_

Hell -

full

full



To Coda I

⊕ F5 N.C.

B♭5

rais - er. \_\_\_\_\_ I'll put a spell on you. \_\_\_\_\_

rais - er. \_\_\_\_\_

8va

full

P.H. (8va)

P.H. full

10

5 (5) 3 5 3 3 5

P.H. (15ma)

C5

N.C.

To Coda II

⊕

P.H. full

(5) (5) 0 5 (5) 3 5 3 3 5

8 20

P.H. Pitches: G/A G

Verse

G5

N.C.

C5

w/Rhy. fig. 1 (3 times)

G5

N.C.

C5

2. Walk - ing out on an - oth - er stage. \_\_\_\_\_ An - oth - er town, an - oth - er place. \_\_\_\_\_

*f*

0 0 3

G5

N.C.

C5

G5

N.C.

C5

G5

⑥

G

(end Rhy. fig. 3)

B♭5<sup>2</sup>

Gtr. 1  
Rhy. fig. 3

P.M. \_\_\_\_\_

Some - times I don't feel right, nerves wound up too damn tight. \_\_\_\_\_ Peo - ple keep tell - ing me it's

w/Rhy. fig. 3 (3 times)

G5

B♭5

G5

B♭5

G5

B♭5

D.S. al Coda I

bad for my health, \_\_\_\_\_ but kick - ing back don't make it.

Coda I

F5

N.C.

Interlude

w/vocal & Guitar effects

I'll put a spell on you. \_

P.H.  
(15ma)

(sing 1st time only)

Gtr. 1

P.H.

1/2

1/2

1/2

P.M.

1.,2.,3.

Bb5

F5

P.M.

Guitar Solo

4.

Bb5

F5

C5

Bb5

G5

Bb5

F5III

C/E

Gtr. 1 Rhy.  
fig. 4

(end Rhy. fig. 4)

Gtr. 2

P.M.

P.M.

P.M.

P.M.

1/2

full

\*

T

full

full

\* Bend with L.H. while  
holding down tapped note.

Rhy. fig. 4 (2 times)

G5

Bb5

8va

6

7

15

17

15

17

15

17

15

17

15

17

15

17

15

17

15

17

15

17

15

17

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17

15

17

15

17

15

17

15

17

15

17

15

17

15

17

15

17

loco

8va

F5

C/E

G5

Bb5

full

full

1/2

full

1/2

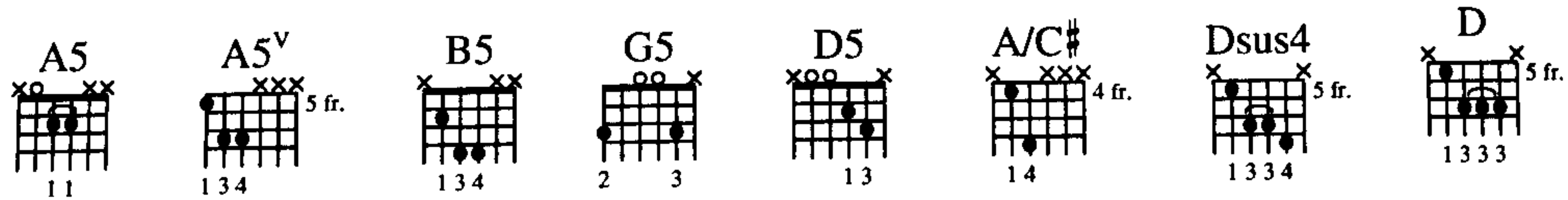
full

1/2

full

# Time After Time

By Ozzy Osbourne and Zakk Wylde



Tune down 1/2 step.

## Intro

Moderately Slow ♩ = 76

Asus4

A

D

Dmaj7

D6

D5

N.C.

\* Gtrs. 1 & 2 (let ring throughout)

10 10 9 10 9 10 9 10 7 9 7 7 7 10 12

7 9 9 7 9 0 7 7 7 0 7 7 7 0

0 7 7 7 0 0 0 0 0 0 0 0 0 0

\* Clean tone.

D

Dsus4

D

10 12 (12) 10 9 10 (10) 0 7 8 0 7 5 7 0 7 7 7 7 0 7 0 7 7 0 7

0 0

A

Asus4

A

D5

A/C<sup>#</sup>

A/B

0 5 6 7 7 6 7 0 6 7 0 0 0 5 6 7 5 5 4 7 4 7

0 7 6 6 7 7 7 0 7 0 0 0 0 7 6 7 5 5 4 7 4 7

## Verse

A

Asus4

A

G6

1. Time af - ter time, \_

I guess \_ that love is blind. \_

I

Rhy. Fig. 1

0 5 6 7 7 6 7 0 6 7 0 0 3 0 3 0 3 0 0 3 0 3

0 7 6 6 7 7 7 0 7 0 0 0 5 0 5 0 5 0 5 0 5



D(add4) F(add#4) A Asus4 A

could-n't read \_ your mind, \_ line af - ter line. (end Rhy. Fig. 1)

w/Rhy. Fig. 1 Asus4 A G6

Line af - ter line, \_ it was writ - ten in \_ your eyes. \_ I

D(add4) F(add#4) A Asus4 A Pre-chorus G5 D5

guess \_ it's no sur-prise, \_ time af - ter time. I can hear them  
Can - dle - light is  
Can - dle - lights are  
Rhy. Fig. 2

\* Gr. 3 *f* > vol. off *f*

\* Distorted tone.

w/Riff 1 A5 w/Rhy. Fig. 2 (1 1/2 times) G5 D5 w/Riff 1 A5 G5 D5

whis - per - ing. \_ Shad - ows in the rain. \_ Think - ing how it  
shim - mer - ing. \_ Shad - ows on the wall. \_ Think - ing how it  
shim - mer - ing. \_ Shad - ows on the wall. \_ Think - ing how it

(end Rhy. Fig. 2)

full

Riff 1

Gtrs. 1 & 2 (let ring together)

T 2 3 2 2 2 2 2 2  
A 0 2 2 2 2 2 2 2  
B 0 2 0 2 2 2 2 2

Chorus

A5

N.C.

E5

D/F# G5

N.C.

might have been. \_\_\_\_  
might have been. \_\_\_\_  
might have been. \_\_\_\_

Time af - ter time, \_\_\_\_  
Day af - ter day, \_\_\_\_  
Time af - ter time, \_\_\_\_

full

To Coda I ⊕

w/Riff 2

To Coda II ⊕

E5

D/F# G5

D

A/C#

Bm

A

line af - ter line, \_\_\_\_ you broke me. \_\_\_\_  
the games we play, \_\_\_\_ you broke me. \_\_\_\_  
line af - ter line, \_\_\_\_ you broke me. \_\_\_\_

(end Rhy. Fig. 3)

P.H.  
(8va)

P.H.

P.H. pitches: G#

F#

Verse

w/Rhy Fig. 1 (2 times)

Asus4 A

G6

2. Day af - ter day, \_\_\_\_

I watched \_ love fade a - way. \_\_\_\_

I

Gtr. 5

Gtr. 4  
*mf*

1/2

1/2

Riff 2

Gtr. 4 *mp*

T  
A  
B

7

5

7

6

Dadd4 F(add#4) A Asus4 A

want - ed love \_\_\_ to stay, \_\_\_ day af - ter day. \_\_\_

(slight vib.)

Asus4 A G6

The games \_\_\_ we play, the fool - ish things \_\_\_ we say. \_\_\_ The

Dadd4 F(add#4) A Asus4 A

pain \_\_\_ won't go \_\_\_ a - way, \_\_\_ day af - ter day. \_\_\_

steadily gliss. 2

P.S.

Coda I A5<sup>type 2</sup> Gtr. 3

Guitar Solo B5 ⑥ open 2 fr. E F# G5 P.M.-----

8va.----- loco P.H.----- 15ma

(wide vib.)

Gtrs. 4 & 5 f full full full 1/2







By Ozzy Osbourne, Zakk Wylde and Randy Castillo

F#5      F#7      E5      F5      Bsus4      B

## Intro

N.C.

**Play 3 times**

**w/Riff 1 (throughout intro)**

## Riff 1

(Bass arr. for guitar)

**Gtr. 1 (P.M. throughout)**

**Play 8 times**

w/Fill 1

**Fill 1**

Gtr. 1

(echoes)

*dim.*

\* pitch of detuned 3rd string  
1/4 step between F $\flat$  & F $\sharp$ .

70





w/Fill 5 (1st time) w/Fill 7 (2nd time)

w/Fill 6 (1st time) w/Riff 2

Gtr. 2

Bsus4 w/Riff 2 B Bsus4 1., 2., 3. w/Riff 2 F#5 F#5 E5 F#5

*mf* *mf* *mf* *mf* *f*

\* vol. swells

Fill 5 8va\_

Gtr. 1 (vib. bent note only) full

T A B

Fill 7 8va\_

Gtr. 1 semi-harm 1/2 full 1/2 full 1/2 full

T A B

Fill 6 8va\_

Gtr. 1 1/2 1/2 full

T A B

4. E5 P.H. (15ma) Rhy. fig. 1 G#5 A5 N.C. A5

P.H. 1/2 full 1/2 full P.M.

p.H. pitches: F#, G#, F# G#

G#5 A5 N.C. B5 F#5 N.C. A5 B5 N.C. E5

(end Rhy. fig. 1)

1. I don't need no doc - tor, but I need some - thing to kill the  
 2. Flirt - ing with dis - as - ter, morn - ing af - ter kill - ing me a -  
 3. Take me to the doc - tor, 'cause I feel it com - ing on a -

P.M. slight P.H. P.M. P.M.

w/Fill 10 (3rd time) N.C. A5 G#5 A5 N.C. B5 F#5 N.C. A5

pain. \_\_\_\_\_  
 gain. \_\_\_\_\_  
 gain. \_\_\_\_\_

Don't know what I'm af - ter but the  
 Hid - ing from the laugh - ter and the  
 Don't know where I'm go - ing 'cause I

P.M. P.M. P.M. slight P.H. P.M.

Fill 10

Gtr. 3 (w/slide) steady gliss

T 14 14 14 (10 10 10)  
 A 14 14 14  
 B 14 14 14



B5 N.C. A5 w/Fill 9 (2nd time) w/Fill 11 (3rd time) A5 G#5 A5 N.C. B5  
 G#5 A5 N.C.

pres - sure's driv - ing me in - sane. \_\_\_\_\_  
 de - mons danc - ing 'round my brain. \_\_\_\_\_  
 guess I don't know where I've been. \_\_\_\_\_

P.M. P.M. P.M. slight P.H.

4 4 3 2 5 0 1 1/2 1 1/2 2 2 2 2 0 2 2 2 2 2 2 2 2 0 2 x

## Chorus

F#5 E5 D5  
 Search - ing for a dif - f'rent ride. \_ Had a fun - ny feel - ing I can't hide. Hey, hey, \_ do the  
 Al - ways danc - ing on thin ice. \_ I guess I'll have to pay the price.  
 Look - ing for a dif - f'rent ride. \_ Al - ways danc - ing on thin ice.

The musical score for "Fill 9" is presented in two systems. The top system shows a guitar melody in treble clef, key of D major (two sharps), and 4/4 time. The melody begins with a whole note chord (D4, F#4, A4) followed by a quarter rest. The main phrase consists of eighth notes: D5 (bowed), F#5, A5, G5, F#5, E5, D5. There are two triplet markings over the eighth notes. The phrase ends with a whole note chord (D5, F#5, A5) followed by a quarter rest. A dashed line labeled "8va" indicates an octave higher register. The bottom system shows a fretboard diagram for the guitar, with strings labeled T (top), A, and B (bottom). The fret numbers are: 21 (T), (21) (A), 21 (B), 20 (T), 19 (A), 19 (B), (19) (T), 17 (A), 19 (B). A dashed line labeled "1 1/2" connects the 21st fret on the T string to the (21) fret on the A string. A bracket labeled "full" connects the 19th fret on the A string to the (19) fret on the T string. Wavy lines indicate sustained notes or bends.

The musical score for 'Fill 11' is presented in two systems. The top system is a guitar solo in treble clef, key of D major (two sharps), and 4/4 time. It begins with a whole rest, followed by a series of eighth and quarter notes, including a triplet of eighth notes. A dashed line labeled '8va' indicates an octave shift. The solo concludes with a wavy line. The bottom system is a TAB section for the guitar, with three staves labeled 'T', 'A', and 'B'. It contains fret numbers (19, 17, 19, 17, 19, 17) and a 'full' instruction with a wavy line, indicating a full barre or a specific playing technique.

E5 N.C. F#5 E5

Zom - bie Stomp.

Why can't they just let me be \_ a - lone with - out the mis - er - y?  
 Think - ing how it could have been \_ if I had nev - er let them in.  
 Think - ing how it could have been \_ if I had nev - er let them in.

P.M.-----

5 4 2 4 4 7 7 6 6 6 6 7 6 4 5 4 2

D5 w/Fill 8 B5 A5 F#5

Hey, hey, \_ do the Zom - bie, the Zom - bie Stomp.

(Hey \_ hey, do the

3 2 0 0 0 4 4 2 4 4 2 4 4 2 4 4 2

1. F#7 N.C.

Zom - bie Stomp. \_ ) Hey, \_ hey, \_ do the Zom - bie Stomp.

(w/wah)

(4) 11 9 11 (11) 9 11 (14) 13

Fill 8

Gr. 1

T  
A  
B

(19)

w/Rhy. fig. 1 (2 times)

G#5 A5 N.C.

A5

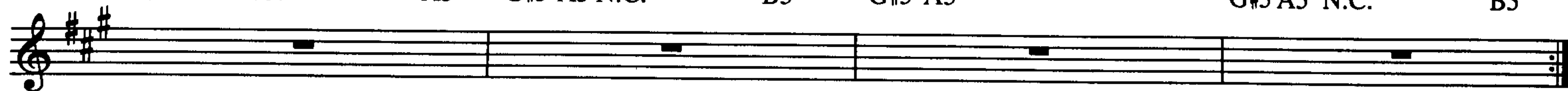
G#5 A5 N.C.

B5

G#5 A5

G#5 A5 N.C.

B5



2., 3. F#5

Gtr. 2

E5



Zom - bie Stomp. \_)

Hey, \_ hey, \_

do the Zom - bie Stomp.

F#5

F#7

To Coda ⊕



Hey, \_ hey, \_ do the Zom - bie Stomp. \_

Hey, \_ hey, \_ do the Zom - bie Stomp.

\*w/wah.

\*w/wah.

Guitar Solo

N.C.

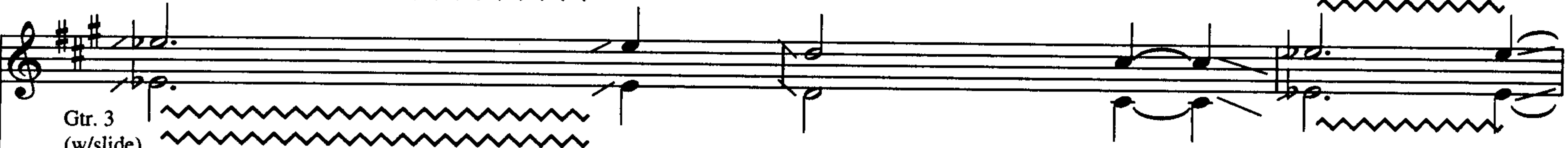
Gtr. 4

C#5

B5

N.C.

w/Rhy. fig. 2



Gtr. 3  
(w/slide)

8

8

7

6

8

6

6

5

4

6

Rhy. fig. 2

(end Rhy. fig. 2)



Gtr. 2

P.M. ....

P.M. ....

1/2



C#5

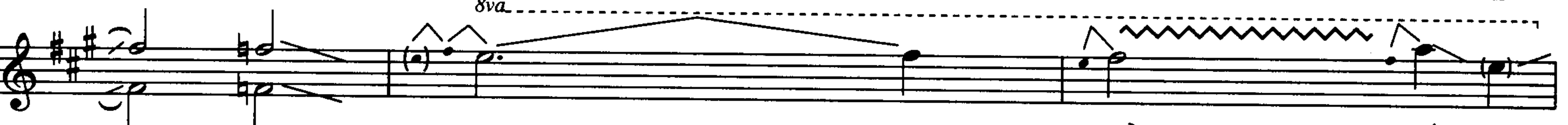
B5

N.C.

8va

B5

A5



Gtr. 1

full

full

1 1/2 (Do not pick)

11

10

17

(17)

17

19

(5)

9

8



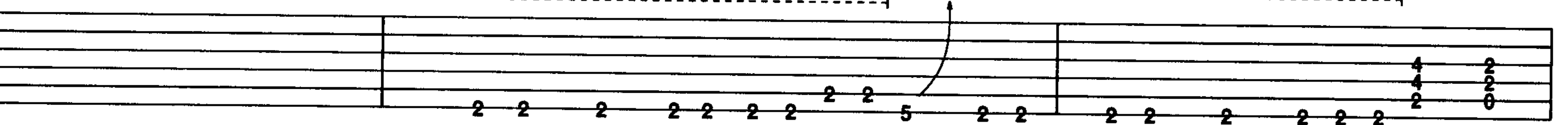
Rhy. fig. 3

(end Rhy. fig. 3)

Gtr. 2

P.M. ....

1/2 P.M. ....



2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2



**B5    A5    Bsus4                  B**

\* Tap with edge of pick.

E5 F5 F#5 E5 F5 F#5 Bsus4 B E5 F5 F#5 E5 F5 F#5

P.M. ----- 4 full

5 6 5 6 5 6 5 6 5 4 (4) 2 4 2 2 2 2 2 2 2 2 4 2 2 2 4

\* vib. bent note only.

[illegible]

Gr. 1 P.M.-----|

4 4 2 4 2 4 4 4 2 4 4 2 2 4 2 4 4 2 4 2 4 4 4 4 2 3 4 2  $\frac{1}{2}$



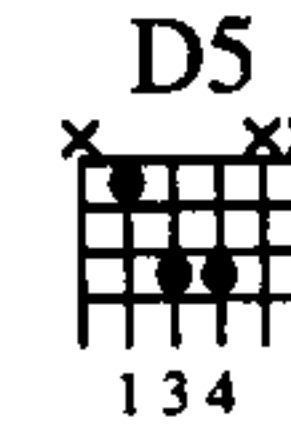
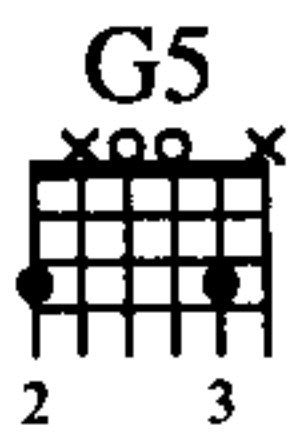
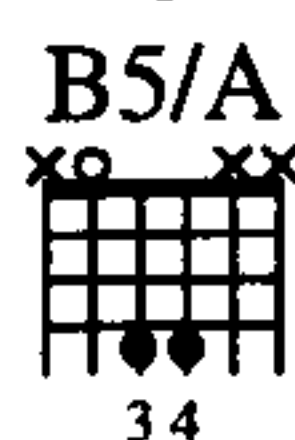
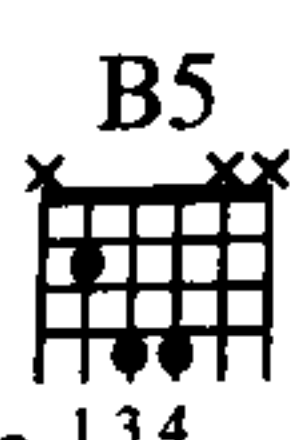
# A. V. H.

By Ozzy Osbourne, Zakk Wylde and Randy Castillo

Tune down 1/2 step

Intro  
Moderately ♩ = 92

N.C.(E)



(D/E) (E) (E)

\* Gtr.1 (w/slide)

\* Acoustic guitar

\* Tie does not apply when taking 2nd ending.

Uptempo Rock ♩ = 132

1. N.C. A

2. E E $\flat$  D

steady gliss dim. Gtrs. 2 & 3

*f*

1. D5 E5 D5

2. E5 N.C. A5 N.C.

full

p.s.

Rhy. Fig. 1B

Gtr. 3 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

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G5 D5 N.C. Pre-Chorus Dsus2

I won - der if I'll make it. I love the  
 I find it quite a - maz - ing. Nev - er for -  
 know the cards your deal - ing. Nev - er for -

substitute Fill 1 2nd & 3rd times. \* Gtr. 4 Rhy. Fig. 2

slight P.H. 1/2 full 1/2 full Gtr. 2 (let ring)

A/C# C<sub>9</sub> N.C. \* Acoustic gtr.

feel - ing when the mag - ic is just right.  
 sak - ing what a dream - er needs to know.  
 sak - ing what a dream - er needs to know.

Gtrs. 2 & 4. Gtr. 2

Dsus2 A/C# C<sub>9</sub> To Coda I N.C.

There's no re - veal - ing what is hid - den in the night.  
 Rules meant for break - ing and the seeds I have to sow.  
 Rules meant for break - ing and I got - ta let it, I

Gtr. 4 (end Rhy. Fig. 2) tr

Gtr. 2 Gtrs. 2 & 4 Gtr. 2 tr

Fill 1

Gtrs. 2 & 3

P.H. (8va.)

P.H.

T A B

P.H. pitch: D

**Chorus**

G5 N.C. A5 N.C. A5 N.C. w/Rhy. Fig. 1A & 1B (1st 2 bars)

Rid - ing on a train that I can't con - trol.

Rhy. Fig. 3

Gtrs. 2 & 3

full

P.H. (8va)

(end Rhy. Fig. 3)

P.H. pitch E / F#

w/Rhy. Fig. 3

E5 G5 N.C. A5 N.C. A5 N.C. 1. w/Rhy. Figs. 1A & 1B

No - one else to blame and I can't let go.

2., 3. w/Rhy. Figs. 1A & 1B (1st 2 bars)

E5 N.C. B5 C#5 D5 N.C.

Oh, no! go.

E5 G5 N.C. A5 N.C. A5 D5

It's call - ing me, it's call - ing me. It's

Rhy. Fig. 4

Gtrs. 2 & 3

full

P.H. (8va)

(end Rhy. Fig. 4)

P.H. pitch E to F#

w/Rhy. Fig. 4

G5 N.C. A5 G5 A5 G5 N.C. A5

call - ing me, it's call - ing me. I'm rid - ing on a train

full

(10 9 7)



N.C.

A5

D5

B5

⑥ open

w/Fill 2

B5/A

To Coda II

Gtr. 2

that I can't con - trol.

Guitar Solo E5

G5

A5

E5

rake

Gtr. 3 (w/Harmonizer \*) (vib. bent note only)

full

full

full

full

rake

\* Harmonizer set for octave higher.

A5

G5

E5

8va

full

full

1/2

8va

loco

1/2

full

full

E7(#9)

Dsus2

w/Rhy. Fig. 2

A/C#

(Harmonizer off)

(w/pick &amp; fingers)

8va

1/2

Fill 2

Gtr. 3 *f*T  
A  
B

$C_9^6$   
8va. N.C.

*loco* Dsus2 A/C#  $C_9^6$   
8va.

(w/pick & fingers)

Gtr. 2 A5 B5 A5 B5 C5 D5 D#5

w/Rhy. Figs. 1A & 1B N.C. E5 N.C. B5 C#5 D5 N.C. D.S. al Coda I

Coda I A5 B5 D5 D.S.S. al Coda II

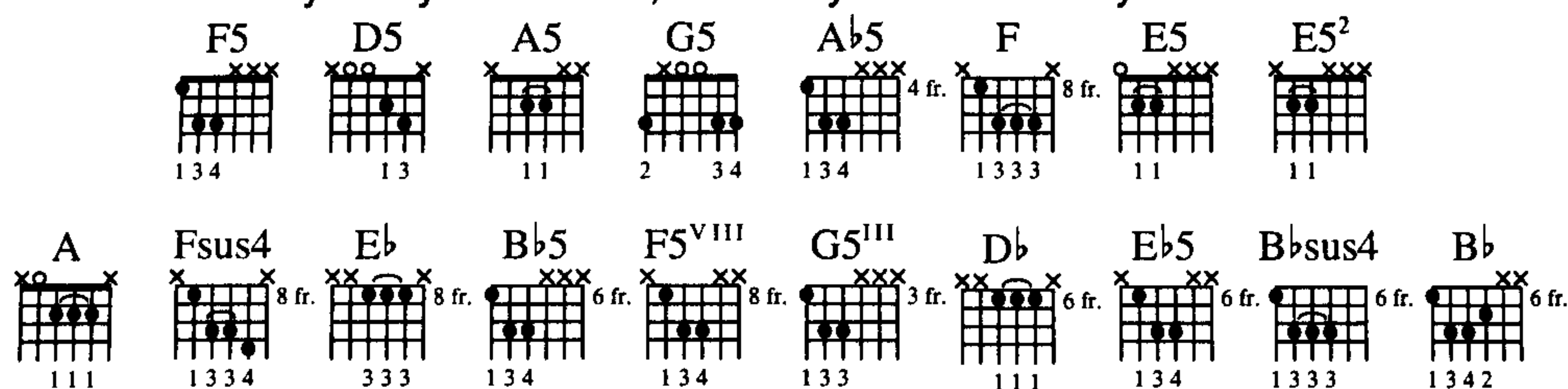
got - ta let it go. I'm

Coda II w/Rhy. Figs. A & B (last bar) B5 C#5 D5 N.C.

Gtr. 1 (w/slide) steady gliss

# Road To Nowhere

By Ozzy Osbourne, Zakk Wylde and Randy Castillo



Tune down 1/2 step.

Moderately Slow Rock ♩ = 80

**Rhy. Fig. 1**

**Gtr. 1** (let ring throughout)

**D A G**

**Em G5 A5 D5 A5**

**Gtr. 2** (end Rhy. Fig. 1)

**P.M.**

**8va**

**full**

**19 21 19 21 (21) 22 19 21**

**6** 3 fr. 2 fr.

**G F# E5 E5^2 G5**

**w/Riff 1**

**D5**

**(end Rhy. Fig. 2)**

**full**

**21 (21) 19 19 21 (21) 19 19 21 19 21 22 21 22 21 19 21**

**Riff 1**

**Gtr. 1** (let ring together)

**T A B**

**3 2 3 3 2 3 2**

**Fill 1**

**Gtr. 3** *mp* *mf*

**T A B**

**14 16 16 16 14 16**



w/Rhy. Figs. 1 and 2

8va. D A G Em G5

A\*

Gtrs. 1 and 2

tr

\* Gtr. 2 play A5.

### 1st verse

w/Rhy. Fig. 1  
w/Fill 2 (1st time)

D A G Em G5

1. I was look-ing back on my life...

and all the things I've done to

w/Riff 2

w/Rhy. Fig. 1

D Dsus4 D A G

me.

I'm still look-ing for the an-swers.

w/Riff 1

w/Fill 3 (on D.S.S.)

Em G5 D Dsus4 D C5 N.C.

I'm still seach-ing for the key.

The wreck-age of my past keeps

Gtr. 2

full full full full

P.M.

P.M.

P.M.

### Fill 2

Gtr. 4

slight vib.

T  
A  
B

3  
4

D5 C5 B5 A5 N.C. C5 N.C. D5 Dsus2 D5

haunt- ing me. \_\_\_\_ It just won't leave \_\_\_\_ me a - lone.

P.M. P.M. P.M. (Doubled by semi-clean gtr.---)

slight P.H. 1/2

C5 N.C. D5 C5 B5 A5 G5

I still find it all \_\_\_\_ a mys - ter - y. \_\_\_\_ Could it be a

P.M. P.M. P.M.---

*To Coda II* ⊕ N.C. *To Coda I* ⊕ w/Rhy. Fig. 1 and 2 D N.C. D A

dream? \_\_\_\_ The road \_ to no - where leads \_ to \_ me.

full full full

21 22 21 (21) 21 21

5 5 5 4 4 4 2 2 0

Fill 4

Gtr. 3

full full full dim.

10 13 10 12 (12) 10 12

T A B

8va.....

w/Riff 2 Em G5

w/Riff 1 loco D Dsus4 D

full

21 (21) 19 19 21 (21) 19 19 20 19 21 21 (21) 19 19 21 (19)

# Verse

w/Rhy. Fig. 1

D

A

G

Em

G5

2. Through all \_ the hap - pi - ness and sor - row ... I guess I'd do \_ it all \_ a - gain. \_

3

w/Riff 1

D

Dsus4

D

w/Rhy. Fig. 1

D

A

G

Live for to-day \_ and not to - mor - row.

full full full full

7 9 7 9 7 9 10 9 (9) 7 9 9 7 9 9 (9) 7 9 7

Em

G5

w/Riff 1

D

Dsus4

D.S. al Coda I

D

It's still the road \_ that nev - er \_ ends.

dim.

full full\* full full\*

7 9 9 10 9 10 17 17 17 17

\*Vib. bent note only.

Riff 2

8va.....

loco

Gtr. 4

T

A

B

full full full

17 17 15 15 (15) 14 15 12 (12) 11



# Coda I

Gtr. 2 Rhy. Fig. 3

B $\flat$ 5

F5<sup>VIII</sup>

G5<sup>III</sup>

F5

me. The road to no-where's gon - na

*steady gliss.* Riff 3 (Ah, ah.)

Gtr. 3

3 2 0 0 17 15 17 15

E $\flat$ 5

(end Rhy. Fig. 3)

B $\flat$

B $\flat$ sus4

B $\flat$

B $\flat$ sus4

B $\flat$

w/Rhy. Fig. 3 and Riff 3

B $\flat$ 5

F5

pass me by. \_\_\_\_\_

(Ah, ah.)

(end Riff 3) 8va. loco

full full full full full

10 10 10 10 10 (10)15 17 15 17 15 17 15

15

\*Root only.

G5

F5

E $\flat$ 5

I hope we nev - er have to say good - bye. \_\_\_\_\_ I

F

Fsus4

F

Fsus4

F

Gtr. 2

\* P.M. \_\_\_\_\_

\* P.M. \_\_\_\_\_

\* P.M. \_\_\_\_\_

\* P.M. \_\_\_\_\_

nev - er wan - na live with - out you, yeah!

8va. Fill 3

Gtr. 3 full dim.

20

T A B

Figure 4 is a musical score for a single melodic line. It consists of a sequence of chords: B $\flat$ 5, E $\flat$ , D $\flat$ , A $\flat$ 5, B $\flat$ 5, A $\flat$ 5, B $\flat$ 5, A $\flat$ , A, B $\flat$ , A $\flat$ , A, B $\flat$ . The notation includes various musical symbols such as beams, slurs, and accidentals.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a bass line with various note values, including eighth and sixteenth notes, and rests. The score is divided into two systems by a double bar line. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The melody in the top staff is a simple, folk-like tune. The bass line in the bottom staff provides a harmonic accompaniment, often using chords and single notes. The score is written in a clear, legible style, with notes and rests clearly defined. The key signature and time signature are clearly indicated at the beginning of the piece.

Bb5 Eb Db Ab5 Bb5 Ab5 Bb5 N.C.

8va. ...., loco

2 1/2 2 1/2 2 1/2 full full

20 20 20 20 20 (20) 18 20 18 21 20 18 21 20 18 20 18 20 19 18 16

[illegible]

# Coda II



N.C.

D5 N.C.

no - where \_\_\_\_\_ leads \_\_ to \_\_

Gtr. 2 P.M. \_\_\_\_\_

5 5 5 4 4 4 2 2 2 5 5 5 4 4 2 2 5 5 5 4 4 4 2 2 3 0

D

A

G

me.

The road \_\_ to no - where leads \_\_ to \_\_

Rhy. Fig. 5

(end Rhy. Fig. 5)

Gtr. 1

(let ring throughout)

w/Rhy. Fig. 5 (6 times)

D

A

G

D

A

me.

The road \_\_ to no - where leads to me. \_\_

G

D

A

You got, \_\_ you got, you got to lead \_\_ to \_\_ me.

w/Rhy. Fig. 2 (1st 2 bars/3 times)

G

D

A

The road \_\_ to no - where leads to me. \_\_

8va. \_\_\_\_\_

Gtr. 3

full

full

full

17 19

17 19

19 21

19 21

10 21 19

21

21

22

21



G D A

You got, \_ you got, you got to lead \_ to \_ me.

8va

full

21 (21) 19 21 19 21 19 21 22 22 (22) 21 (21)

G D A G

You got, \_ you got, you got to lead to me. \_ Oh, \_ the road to

8va

full

19 19 20 23 21 21 22 21 (21) 19

w/Rhy. Figs. 2 and 5 (1st bar)

w/Riff 4

D A

no - where.

8va

full

21 (21) 19 21 19 21 22 21 21 (21) 19 21 19 21 19 21 22 21 22

w/Rhy. Figs. 2 and 5 (1st bar)

w/Riff 4

D A

8va

full

17 22 22 1 1/2 (22) 22 19 22 19 22 19 22 19 22 19 22 19 22 19

Riff 4

Gtr. 2 P.M.

T

A

B

5 5 5 4 4 4 2 2 2 5 5 5 4 4 5 5

w/Rhy. Figs. 2 and 5 (1st bar)

D

A

8va.....

(w/wah) 5 9 10

W/Riff 4 (2 times)

N.C.

8va.....

3 full

8va.....

3 full

w/Riff 5

Gtrs. 1 and 2

\* D

8va.....

full full full full full full

\* Gtr. 2 play D5.

Riff 5

Gtr. 2 P.M.....

T  
A  
B